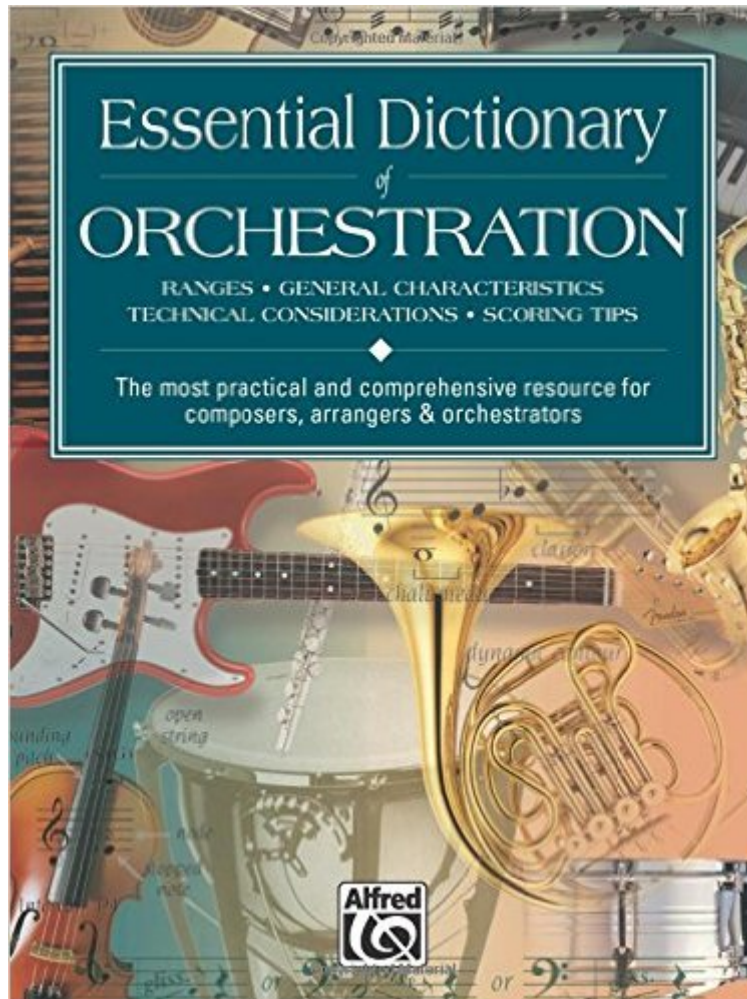


The book was found

Essential Dictionary Of Orchestration: Pocket Size Book (Essential Dictionary Series)



Synopsis

At last, an orchestration book tailor-made for the classroom musician on a budget. Any teacher, student or professional musician, whether a composer, orchestrator, arranger, performer or enthusiast will find this thoroughly comprehensive dictionary full of the most needed information on over 150 instruments. Designed for quick and easy reference, the Essential Dictionary of Orchestration includes those much-needed instrument ranges, general characteristics, tone quality descriptions, technical pitfalls, useful scoring tips and much more!

Book Information

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Customer Reviews

This book is a great quick reference for anyone who composes music. Includes info on just about every instrument you can think of. Each listing has all the essential facts about the instrument, including written range, sounding range, and special characteristics. Well worth the six bucks.

A good little dictionary giving you comprehensive information about Weston, often orchestral instruments. Information includes instrumental devices, ranges and what within music that instrument is best suited. However, the writers do warn it is in pocket-dictionary style which means it should be used as a quick reference. They suggest studying a larger book for detailed analysis about each instrumental grouping. This book is about the instruments, not necessarily about how best to orchestrate particular difficulties, for example, or about collective writing... The essential

dictionary of Orchestration is a pocket dictionary giving you practical, easy-to-understand advice for the beginner or the un-familiar. The illustrations clearly show how certain types of effect should be ideally written with useful illustrations depicting meaning. This is a very useful book, with a great deal of instruments (from violin to the harp, percussion to the bass flute...). It also explains the basics of MIDI. Perhaps a little over-priced - you still can't really go wrong!

I'd give it ten stars! Anyone interested in writing, arranging, composing, orchestrating, or just a curious musician should own a copy of this book. It covers over 150 instruments giving the general/practical range as written and transposed, plus it gives the tonal/dynamic qualities of each register and where they might be used (e.g. each string on stringed instruments, chalumeau/throat/clarino on clarinet). It covers general information about each instrument (construction, special attachments, general considerations). It covers technical considerations with specific characteristics for each instrument to help you avoid writing something a player would consider stupid (e.g. low B-Bb slide positions on trombone, low C-Db trill on flute). It also has scoring hints for each and within their families. It covers all sorts of articulations/mutes/effects etc, what they sound like, where to use them and how to write them (e.g. velvetone mute/'doit' articulation for trumpet, flutter tonguing on flute, string techniques). Also, there is information on harmonics for stringed instruments and pedal tones for trombones, french horns et al. It has an amazing section on percussion instruments. Composers have always looked like idiots to a percussionist because they hadn't the slightest idea how to write for them. You will know how if you use the info in this book (and be admired by the 'battery'). In short, if this book sold for \$200, it would be worth it. At \$100 it would be a bargain. BUT at 6 bucks, why haven't you bought it already??p.s. while a bit confusing a first to find an instrument, however, with about five minutes of use you will understand the reasons for the arrangement of material in the book by families (you would not want a coronet at the front and trumpet at the back of a book). The table of contents explains it. Plus there is an alphabetical listing of instruments with page #'s at the back of the book.

I figured, gee it's just a few bucks, what the heck. Well, this is one book which doesn't look to spend much time on the shelf. It's not exhaustive (it tends to be focused on the basic european instruments so includes e.g., violins, brass and guitars, but omits the cuatro, ney, sitar, etc.) but seems to be error-free. It won't necessarily obviate occasional discussions of capabilities of the instrument with a player, but is quite handy nevertheless. This is exactly the book that I wish I had twenty years ago.

Although many thick, expensive text books are available covering this same information, this book provides enough information to be useful, but not too much to change it from a reference to a study text. It thoroughly covers techniques of each instrument (what each instrument can do), their range, how they sound in each register, technical considerations, and how they are generally used inside of the score. As other reviewers have pointed out, this text is indispensable.

Why is it annoying? It's not in proper score order. When the idea pops into your head to look up "oboe" in the essential dictionary of music, the first entry you find under double reeds is the bagpipe. Seriously. Followed by the baritone oboe, various bassoons, cor anglais, and heckelphone. Then we get oboe. All of the sections are like this. It makes it impossible to quickly flip to a frequently used instrument. Why is it useful? It's small, lightweight, discreet, well written, inexpensive. In other words, it serves its purpose. It's still my first resource when I have questions. And it's small, so it doesn't take up much room on my desk, or in my bag when I'm, you know, out for a night on the town and worried I might get bored. Anyway, since you're wondering, you should probably buy this book. Just do it, it's super cheap anyway. Sometimes getting the Piston or Adler out is just too much effort, especially when you spend the entire day staring at macbook screens. Just look forward to constantly flipping to the entries on the troubadour harp, contra-alto clarinet, and roto-toms.

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